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stage, and we are quite prepared to see it show itself in the workmanship of his plays. But in several of them, as the present one, this imitative tendency is painfully manifest. The *cassette* episode of Molière's *Avare* is prominently worked in, albeit with far less impressive results. Goldoni's miser is a very pale reflection, indeed, of the great Frenchman's classic character, being so petty as to become pitiable. Even Harpagon's celebrated and characteristic act of stinginess in snuffing out one of the two burning candles is faithfully introduced, but far less effectively. In short, it is by some such comparison that we are led to appreciate the wonderful traits of genius that have drawn such a character as Harpagon. The prominent theme of the elderly woman's egregious self-conceit in the supposed conquest by her faded charms of her fresh young rival's youthful lover suggests an enlargement of Bélise's ridiculous infatuation in *Les femmes savantes*. But the conclusion is ingenious and not precisely to be anticipated—unexpected turns of this kind are a strong point with the author.

In the preface we have not been able to discover any mention of the date of the author's birth (1707). The following typographical errors have been noticed: p. vi, play [-] wrighter; p. 17, l. 29, troppe; p. 38, l. 28, and p. 39, l. 2, bizzarría (but the form p. 39, l. 16 is correct). We wonder that in making up Italian vocabularies editors do not mark the irregularities of accent stress in paroxytones. In a language so admirably phonetic as Spanish the subject does not call for comment. But in Italian, where the accent mark is used only in a limited number of special cases, while exceptions from the penultimate stress are frequent, every proper dictionary device should be used for the vocabulary as important helps to precision for the student learner. An insuperable stumbling-block to what is in other respects the best Italian reader among us is just this defect. No irregularities of stress are pointed out, and when the student is in doubt on this point, as frequently happens, he must have recourse to a large dictionary, or, as is most likely, let the doubt go unsettled and his pronunciation remain vitiated. A disregard of this detail on the part of editors betrays a strange lack of appreciation of the virtues of a good pronunciation.

*An Italian and English Dictionary.* With Pronunciation and Brief Etymologies. By HJALMAR EDGREN, PH.D., etc., assisted by GIUSEPPE BICO, D.C.L., AND JOHN L. GERIG. Henry Holt & Co., 1902. Two volumes in one. Pp. 576, 452.

FOR a long time English students of Italian have urgently felt the need of an improved dictionary in English, fuller than those now accessible, and made up with the help of more modern lexicographical devices. Of those heretofore in vogue Millhouse is poor in workmanship and worse in typography; Melzi is much better, and, in lieu of something more comprehensive, has had some strong claims to consideration; the venerable Baretto, hoary with its century-long service, deserves—albeit still vigorous—a well-earned repose from active service at the front.

The present work is a highly scholarly and satisfactory production, in which many linguistic utilities are embodied. Chief of these is an admirably comprehensive scheme for registering the pronunciation in its important particulars, such as close and open *e* and *o*, hard and soft *s*, the consonantal values peculiar to the language, the italicizing of silent letters, etc. This is mostly accomplished by means of sub-script signs. Each word is therefore an epitome of the principles of pronunciation,

and no one has any excuse for persisting in fundamental errors arising from ignorance.

Another feature of interest and value, making for completeness in the book, is the etymological hints by means of brief etymologies bracketed after words. Obviously this factor must be very brief, appearing only with those words about the origin of which there is a pretty well-established consensus of opinion. A question mark points out cases of doubt. The average reader may not give much heed to this detail; but the mark does not take up much space, while it adds materially to the opportunities of the thorough classical student of the subject.

The press-work is all that could be desired. The terms defined are set off in heavy type—all the more important in the present case in order to aid the reader, by special typographical distinctness, to become accustomed to the peculiar arrangement of the editors, whereby—in the interests of economy of space, they tell us—all derivatives of a given word are grouped alphabetically under one lexicographical paragraph, so to speak. But there is nothing specially original about this order, since it is observed in Petrocchi's *Novo Dizionario Scolastico*, to which the editors acknowledge their indebtedness for their chief authority in the work. At the outset some will find this arrangement confusing and a delay in hunting up a word, but we think that a little practice will overcome this obstacle, which is more apparent than real.

In a successful work like this, representing so much special equipment for preparation and labor in execution, the critic should be cautious in alleging objections. Our chief regret is that there should be so few idioms introduced, although the editors doubtless felt justified, as they explain in their preface, to enrich the vocabulary at the expense of idioms. As to the range of choice in making up the vocabulary authorities will inevitably differ, since those we have always with us who would affirm that much of what has been introduced in a dictionary should have had its *droit de bourgeoisie* modified in favor of other claimants to recognition. It is a case where it is impossible to satisfy all sides. To us the choice seems to have been well made, and as well adapted as any other for fulfilling the editors' purpose.

The work seems commendably free from errors, typographical or editorial. We have made no attempt to give it a searching test in these respects. But we note that obsolete *monasterio* is given as the only form of the word, although we are better acquainted with *monastero*, the preferred form to be found in the two Petrocchi dictionaries and in Rigutini-Fanfani. In giving a penultimate accent to *orologio* (as *oròlogio*) the editors must have accepted heedlessly that form given by error in Petrocchi's "scholastic" dictionary. *Inglese* is given in the general vocabulary, but we have not been able to find *francese* or *tedesco*; the last does not even appear in the geographical appendix, although *francese* is so found. For these peculiarities Petrocchi's smaller work, above referred to, is perhaps responsible, as they occur there likewise. We think that the most desirable usage should include geographical adjectives in the main body of the lexicography. Perhaps a few other discrepancies might be found, but we doubt that they are likely to prove numerous or serious.

We warmly commend the work as a valuable agency in contributing to the advance of Italian studies among us, a growth that cannot fail to be felt in those institutions and communities where true culture is appreciated at its proper worth.

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